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FALL 1968

An Apology:

This issue of the Archi is almost a year overdue, and consequently much of the chapter news is outdated but still interesting. No excuses, just a let-down by three active chapter groups with various problems, etc. This was in great contrast to the fine work of Satyros, Mnesicles, and Anthemios who are to be congratulated on their three very fine issues of the ARCHI. Demetrios Chapter is already starting on their February 1969 issue which will report the convention in detail and bring the news of all chapters up-to-date.

Suggestions are always welcome for improvement of your ARCHI. Thank you for your patience.

George F. Fritzinger '35 Anth.
co-ordinating editor.

MAGAZINE OF ALPHA RHO CHI

THE Archi

FRATERNITY FOR ARCHITECTURE
AND THE ALLIED PROFESSIONS

Alpha Rho Chi is a national professional fraternity limiting its membership to students of architecture and the allied arts. It was founded at the Universities of Illinois and Michigan on April 11, 1914 to organize and unite in fellowship the architectural students in the universities and colleges of America and to combine their efforts so as to promote the artistic, scientific and practical efficiency of the younger members of the profession. Alpha Rho Chi is one of five fraternities which founded the Professional Interfraternity Conference in Washington, D.C. in 1928.
NATIONAL CONVENTION TO BE HELD IN COLUMBUS, OHIO

December 28, 29, 30, 1968

Demetrios Chapter extends a cordial invitation to ALL alumni ARCHI’s to attend the annual convention of our fraternity which will be held in Columbus, Ohio on December 28, 29, and 30, 1968. For the first time in many years, business sessions will be held on Sunday; due primarily to the fact that Christmas and New Years Day fall in the middle of the week, and that there is an epidemic of Rose Bowl fever on the Ohio State campus.

The active chapters need alumni support — your presence there, your guidance, your advice, your help in keeping the arch strong and virile — is what they seek (although many of them will not admit it). The individual chapters continually preach — "make the national stronger" — but these same active members who holler the loudest, usually disappear into the boondocks as soon as they leave school and are not seen for a decade. NOW is the time and opportunity for these groups of young alumni to come forward and return to help make the national Alpha Rho Chi organization stronger.

Just a few men keep the Grand Council affairs in order, and they do not have the time to also seek colonies, cultivate expansion, contact faculty, etc., and still take care of all of the business details. It seems time to get some really “live” committees working on such items as expansion, chapter management, rushing, publicity, employment bureau, preservation of ritual and memoria, etc. etc., similar to AIA, ASCE, CSI, and other groups. Many of you alumni, faculty, and honorary members have talents in some particular fields, esp. you retirees — so volunteer your services, please.

Reservations for the convention should be made to:

Convention Chairman,
Alpha Rho Chi Fraternity,
229 East 17th Avenue,
Columbus, Ohio 43201

Convention 46 Years Ago

The Demetrios chapter of Alpha Rho Chi entertained the annual convention on December 29 and 30, 1922, at Columbus, Ohio. All sessions of the convention were held at the Chittenenden Hotel. F. Leo Smith, Dem. '16, was President of the Convention, and J. N. Arnold, Jr., Dem. '23, was the Secretary.

The fraternity had six chapters then: Anthemios, Iktinos, Demetrios, Mnesicles, Kallikrates and Andronicus. The last two chapters mentioned were newcomers to the annual convention, both having installed in 1922.

Each chapter then sent two delegates, one senior and one junior, to the convention. George A. Whitten, '22, was alumni delegate for Anthemios. Grand Council at that time consisted of Arthur E. Benson, Anth., W. G. A.; Harold R. Peterson, Mnes., W. G. S.; and T. J. Strong, Anth., W. G. E.

Important convention legislation was: petition of Alpha Chi at Kansas State Agriculture College was accepted. V. A. Chase was president of the local organization at Manhattan. The convention authorized the organization of alumni associations, to be incorporated under state laws, to hold in trust all real estate and other tangible properties.

The Minnesota Alumni were appointed to continue as Archi Board for the next year. The convention recommended chapter expansion. Dwight P. Ely, Dem.'17, was elected Worthy Grand Architect. A nationally known architect was proposed for membership, but we find in the official record no mention of action taken by the convention. Mnesicles chapter invited the Fraternity to Minneapolis for the ninth annual convention.

Social features of the convention were the formal initiation at the chapter house, Dean W. Axline, '23, and Otis D. Coston, '25, being the candidates. Walter A. Taylor, Dem. '21, acted as toastmaster at the formal stag banquet, the closing feature of the Eighth Annual Convention in Columbus.

Convention 37 Years Ago

Demetrios was host again in December of 1931. At that time Governor White of Ohio greeted the delegates and posed with them on the steps of the State Capitol Building for the convention photograph.

PLAN NOW FOR THE FIFTY-FIFTH FOUNDRERS DAY APRIL 1969

3
Teaching forced me to clarify my architectural ideas. The work made it possible to test their validity. Teaching and working have convinced me, above all, of the need for clarity in thought and action. Without clarity, there can be no understanding. And without understanding, there can be no direction — only confusion. Sometimes it is even a confusion of great men, like the time around 1900 when Wright, Berlage, Behrens, Olbrich, Loos and Van de Velde were all at work, each taking a different direction.

I have been asked many times by students, architects and interested laymen. “Where do we go from here?” Certainly it is not necessary nor possible to invent a new kind of architecture every Monday morning. We are not at the end, but at the beginning of an Epoch. An Epoch which will be guided by a new spirit which will be driven by new forces, new technological, sociological and economic forces. And which will have new tools and new materials. For this reason, we will have a new architecture.

But the future comes not by itself. Only if we do our work in the right way will it make a good foundation for the future.

In all these years I have learned more and more that architecture is not a play with forms. I have come to understand the close relationship between architecture and civilization. I have learned that architecture must stem from the sustaining and driving forces of civilization. And that it can be, at its best, an expression of the innermost structure of its time.

The structure of civilization is not simple, being in part the past, in part the present, and in part the future. It is difficult to define and to understand. Nothing of the past can be changed, by its very nature. The present has to be accepted, and should be mastered. But the future is open — open for creative thought and action.

This is the structure from which architecture emerges. It follows, then, that architecture should be related to only the most significant forces in the civilization. Only a relation which touches the essence of the time can be real. This relation I like to call a truth relation.

Truth in the sense of Thomas Aquinas, as the Adequatio intellectus et rei. Or, as a modern philosopher expresses it in the language of today: Truth is the significance of facts. Only such a relation is able to embrace the complex nature of civilization. Only so, will architecture be involved in the evolution of civilization. And only so, will it express the slow unfolding of its form.

This has been, and will be, the task of architecture. A difficult task, to be sure. But Spinoza has taught us that great things are never easy. They are as difficult as they are rare.

This is at last the age of the architect.

Only twenty years ago there was little realization on the part of the government or the business community that we had indeed despoiled a beautiful physical heritage. Our people seemed blind to the ugliness of the countryside and the towns and the hopeless confusion of our cities.

It has been said that every great movement or renaissance in the arts has had its inception by way of the intellectual and the artist. I have observed this to be the case in the current concern with our physical environment and the determination to correct past transgressions. We are indebted to men like Henry Luce, Lewis Mumford, Adlai Stevenson, Walter Lippman, John Galbraith and, among the artists, of course, Frank Lloyd Wright, who for many decades de-
The circumstances have been auspicious for some time. A concern for things of cultural consequence and of beauty has traditionally occurred in periods of comparative prosperity and leisure. But also historically essential has been leadership which placed emphasis on the arts and environment. Cities such as Paris, under Louis XIV, Louis XV, and Napoleon, and St. Petersburg (now Leningrad), under Peter the Great, showed the result of wise and visionary leadership.

President Johnson, in his Ann Arbor address, delineating the objectives of the Great Society said: "Our society will never be great until our cities are great"; and he spoke for all architects when he said of the city: "It is a place where the city of man serves not only the needs of the body and the demands of commerce, but the desire for beauty and the hunger for community."

Mrs. Johnson has supplemented the President's efforts, rallying American women and government agencies concerned with buildings, parks and highways, to a realization that every undertaking must be motivated by a regard for our magnificent physical heritage. These forces have set off a gratifying chain reaction so that more and more governors and civic leaders now tend to aspire toward great planning and architecture. I know of no major city which does not have ambitious plans for rebuilding. Businessmen, who traditionally have viewed art dimly, now realize that "good architecture is good business," and architects realize that the result of any project is in direct ratio to the client's vision and his determination to have buildings of quality. We now have a demand for excellence on a generally higher level than at any time in this century.

Although, as I have said, the age of the architect has arrived, there are many difficulties along the path to this potentially exalted destiny. The biographies of most architects show that they are not entranced with very large projects involving enormous expenditures until they are at least in their fifties; their period of productivity is therefore extremely limited. Architecture is an old man's profession.

Moreover, to carry out great projects, the architect must supplement his talents as an artist with an ability to organize large technical and administrative staffs, and adopt responsible business methods. The most serious fault of our profession in the past has been its cavalier disregard in the expenditure of other people's money. One of the prime responsibilities of the architect is to reconcile dreams with dollars—an almost insuperable task.

I believe that members of our profession are now becoming more aware of the potential of architecture. No longer content with the egotistical exercise involved in designing the single building without regard for its relationship to the environment, we now aspire to the creation of the whole environment.

The role of the architect has always been ambiguous, and understandably so, since he is at once artist, practical builder, and businessman. The architect of the past thought of himself as an artist, surrounding himself with a few draftsmen as helpers, rarely aspiring to form large organizations—a pleasant way of life, readily accessible a couple of decades ago, when his opportunities were comparatively limited. Even at the present moment, there exists in our profession a nostalgia for that bygone day: the artist in his modest, private domain instead of in an organization with the combined talents of many to achieve vast undertakings.

Architecture, by its complex nature, involves a great deal of time in the realization of each building from its inception to its completion—from an approximate minimum of two years to as much as five years or more for government buildings, in which innumerable agencies become involved. But I believe that an architect, to be worthy of the title, must be the actual creator of the buildings that bear his name; an entrepreneur who delegates the creative work to others does not deserve to be called architect.

The biggest question today is whether our profession can, now that it has the opportunity, meet the challenge. There are only some thirty thousand practicing architects in the most prosperous country in history. How can this small number begin to satisfy the needs of 200,000,000 people, many of whom now at last have begun to be aware of architecture of quality?

It is naturally my hope that this book will serve some constructive purpose. Perhaps, if nothing more, it will serve as a measure of what one architect can accomplish in a period of a few years.

In the design of a project, I am motivated naturally by certain convictions. Architecture is not millinery, nor, like the couturier's sack of trapeze, should it be a caprice of the moment or a conscious effort to be in style or a party to any architectural dogma. Architecture perpetrated by a dogmatic set of rules inevitably results in sterility, a denial of the creative heritage of the architect.

There is an eagerness on the part of the arbiters, self-appointed or accredited, to classify architectural styles and label movements. I have been wary of this dubious activity, but having read recently in an architectural journal that I was classed as a Romanticist—by definition, "a Romanticist is one who reasserts imagination and sentiment and emphasizes individualism in thought and expression"—I may say that this, at least, I have tried to accomplish, and I am willing to declare this as part of my credo. I fancy, however, that I am also motivated by realism and common sense. Architecture is a grimly serious business. It should be timeless and convey by its very fiber the assurance of permanence; stones, bricks and concrete all have this characteristic. (For me there is an inescapable association of the use of aluminum, glass and the "curtain wall" of the day—which, incidentally, can be chosen from catalogs—with the early obsolescence of the automobile.)

A careful examination of all circumstances unique to each project should result in the creation of an original building and, one hopes, a work of art.

Louis Sullivan said this eloquently many years ago:

"It is my belief that it is of the very essence of every problem that it contains and suggests its own solution. This I believe to be natural law. Let us examine, then, carefully the elements, let us search out this contained suggestion, this essence of the problem."

I believe one should be a humanitarian before he is an architect: the client is not a candidate for a strait-jacket fabricated by architectural dogma. He has an enormous emotional as well as financial investment and deserves consideration. I believe also that his appreciation of a build-
ing is in direct ratio to the time which he himself devotes to its creation.

Naturally, I search for the simplest and most direct solution of a plan, relating all elements in accordance with the client's needs. I am conditioned to a considerable extent by the fact that no ancient architecture employed the corridor. Th Pompeian houses had rooms grouped around atria or colonnaded courtyards open to the sky so that movement through the houses was always eventful, with vistas from smaller rooms to interior courtyards. The Renaissance palazzo also provided access to the smaller rooms through multi-storied arcaded courtyards. Even the vast Palace of Versailles provided circulation not through corridors but through a succession of salons.

The corridor was probably introduced some time in the 19th Century. It was a bad day for architecture. Nothing is less eventful than the traversing of lengthy corridors. I have found that covered atria or open courtyards (depending on climatic conditions) are as economical as the corridor, and I rely heavily on the contrast of multi-storied central areas with smaller elements grouped around the periphery, which not only imparts a dramatic effect to spatial relationships but also facilitates easy orientation for the visitor.

In modern times, the Larkin Building in Buffalo and the Guggenheim Museum, by the great Frank Lloyd Wright, employed this principle, as do Paris and Tokyo department stores, affording a dramatic spatial arrangement found also in the Taj Mahal Hotel in Bombay and the Brown Hotel in Denver, Colorado.

Most architectural problems involve a series of small elements—offices, classrooms, small cubicles. In my opinion only in large areas necessitating large structural spans is the employment of structural gymnastics justified on the basis of cost. Developments in engineering methods should be employed when they are more efficient or economical, not for the sake of mere novelty. Most low buildings involving three or four floors are best solved by the uniform modular reinforced concrete structure with flat slabs free of any beams which impair flexibility in the division of space. This uniform column spacing and unified height in a group of buildings, together with a repeated exterior architectural motif, brings order to architecture—to me, a precious characteristic.

I suppose some classic examples of architectural order are the great Rue de Rivoli in Paris, where literally one building extends for a quarter of a mile or more; the great crescents and circles of Bath, England; the similar crescents and avenues of London, designed by Nash; and Bernini's colonnaded forecourt of Saint Peter's in Rome.

It is my quest for order that brings Albany Center, a university for 10,000 students, into being. This group is built in its entirety on a twenty-by-twenty foot module. In the main academic group this results in a facade some fifteen hundred and forty feet long. A formal building group in a landscaped park-like setting free of automobiles, it is reminiscent of Bath or Versailles, the elements of interest and variety found in the landscaped quadrangles of various sizes—the quadrangle itself being one of architecture's most unifying elements.

The square dormitory towers result in buildings free of corridors. The use of the square tower in the New York City Civic Center and the N.A.S.A. project in Cambridge also result in corridor-free buildings, in my opinion aesthetically satisfying from every point of view. The high rise slab building is cursed with the corridor problem.

With time, as techniques have improved and building codes have relaxed, reinforced concrete has become a material capable of great refinement. It is this refinement which I seek. It is a paradox to me that many architects now express concrete as a crude material. The result is heavy, crude medieval massiveness. There is now a tendency also to the picturesque silhouette and the broken-up costly periphery. The combination of massive crudity, picturesque silhouette and broken-up periphery results in increased costs, a rejection of the potentials of the materials employed, and a denial of the nature of our age. This currentfad has replaced the glass box; thus one anachronism replaces another.

The design of high rise commercial buildings is realistically a problem in economics. The glass building resulted in excessive initial mechanical equipment, costly and excessive maintenance. It was difficult to keep weather-tight and created the insoluble problem of glare. The window has long lost its use for ventilation and ideal working light; its last remaining function is for vision to the outdoors.

The General Motors Building is the result of the application of this reasoning. It is based on a five-foot module with white marble piers extending from the ground up fifty floors, with alternating bay windows the same width. It is my hope that it will be compatible with other buildings in its distinguished neighborhood. Its cost varies from one-quarter to one-third less than other buildings of prestige built in New York in recent years. Time will tell whether it has achieved their distinction.

The John F. Kennedy Center for the Performing Arts, on which I have worked for some eight years, is now under construction. It is poetic justice that it will be a memorial to President Kennedy, since he was enthusiastic about its realization during the time he was President; it is also highly appropriate, for President and Mrs. Kennedy were sensitive to the importance of the artist's role in the life of our nation, and their influence has widened our intellectual and cultural horizon.

Emphasis has been placed on the view of the Potomac River. The Grand Foyer provides access to the auditoria and a great terrace overlooking the river. There were immense advantages, in use as well as economy, in placing the Theater, Concert Hall and Opera under one roof. The result is a simple rectangle some three hundred feet by six hundred and thirty feet, a large white building in a park-like setting that is characteristic of Washington. It is my prayer that this building will be worthy of the memory of the great man for whom it has been named.

It is evident that I have been extremely fortunate in the opportunities afforded me and I am inspired by the confidence extended to me by my clients.

In the realization of these projects, I have had the assistance of my son Edward as landscape architect and site planner; about eight senior colleagues who have been with me ten to twenty years; and some two hundred assistants in architecture and administration. It is my hope that our combined efforts have been worthwhile. I always take cheer from the statement that all great periods of history are great only because of the art they produce. And architecture is the greatest of the arts.

—EDWARD DURELL STONE

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Edward Durell Stone
The Demise Of A Famous Building

Air Pollution, Subways Have Damaged Wright's Masterpiece

- A suggestion for a possible restoration
- Pertinent incidents confronted in the original design.
- Recent impressions of the existing structure.

By: Karl Kamrath, F.A.I.A.

Karl Kamrath is a principal in the firm of MacKie & Kamrath of Houston, Texas. He was chairman of the recent American Institute of Architects Committee on the Memorial for Frank Lloyd Wright. His article is presented herewith unabridged. It appeared in the AIA Journal and many newspapers in abridged form. The shortened version gave a somewhat different aspect of the situation.

The Imperial Hotel in Tokyo, one of the most famous buildings ever erected, is scheduled to be demolished near the end of this year and in early 1968. In its forty-four year history it has commanded the acclaim and respect of world travelers for its charm, dignity, mystery, and individuality of design and construction. There is just one such prestigious hotel and Tokyo has it for a few months more and then it will unfortunately disappear from the world scene.

There appears to be two valid reasons for the demolition of The Imperial: (1) the ground alone, approximately 300 feet by 500 feet facing the Imperial Government Garden Park is currently valued in excess of 30,000,000 American dollars (not yen) and being privately owned, the Imperial must now produce more income than is possible from the current structure condition. (2) substantially all of the two three-story and basement hotel room wings are beyond any condition of feasible repair because of disintegration of exterior materials caused by contamination and pollution of Tokyo's industrial air and foundation problems due to ill advised subway construction working in conjunction with frequent earthquakes.

Late last March, my wife and I spent several days at the Imperial on our first visit to Tokyo. I was especially interested in making a first hand inspection of the building because so many conflicting reports have been proffered as to the condition of the structure. As chairman of the recent A.I.A. Frank Lloyd Wright Memorial committee, I have been involved with considerable correspondence from many countries and sources regarding the eminent destruction.

As the result of this correspondence, I have been in touch with the Japan Architects Association, the Emperor's palace, the head of Japan's cultural and historic buildings, the U. S. Ambassador to Japan, certain well-known and influential Japanese architects, current business tenants of the Imperial and the family that now owns the hotel. I must reluctantly report that there seems to be only one inevitable answer — the Imperial will have to come down! To experience this building, one must do it before the end of 1967.

However, one enlightening idea developed as I concluded my inspection of the structure. It appears that the important and glorious central core of the building could be saved. This significant part of the building seems to be in a condition that would allow it to be retained and restored. It contains the three story split level lobby and meeting rooms, the main dining room flanked by galleries that view the beautiful Japanese gardens, the elegant private dining rooms, the lobby-galleries to the rear, a theatre, and the amazingly beautiful great peacock room on the top level. All this appears to be in condition to restore.

However, both 500 foot long 3 story hotel room wings appear to be somewhat beyond repairable condition and contain areas obsolete in meeting present day standards demanded by world travelers. In looking down the long 500 foot corridors, a drop of about 3 or 4 feet is quite evident in the center. This condition apparently is due to settling of the structure caused largely by adjacent ill advised subway construction together with continual earth shocks of various intensities. On our first morning at the Imperial we were awakened by a tremor that shook our rooms noticeably. It made me wonder how this structure has behaved as well as it has throughout these 44 years, undermined as it has been and floating on the jelly pad below.

Good judgement indicates these existing long room wings should be demolished and in their place new appropriately designed room-structures could be built of sufficient volume to provide a proper balance of new rooms and support facilities that would develop an overall sound business venture. The new structures could be of multi-story heights and planned in such a manner to make full use of the restored central core area, in the same graceful manner as do the present obsolete wings.

Putting it very simply, it would be a most desirable accomplishment to save and restore the portion of the Imperial that is possible to save and replace the portions that cannot be saved with new structures properly designed and integrated.

In 1915 Frank Lloyd Wright received the commission to build the Imperial Hotel. The official grand opening attended by the Imperial family occurred one September evening in 1923. About 12 hours later the following day the most terrific trembler in history wiped out Tokyo and near-
by Yokohama. There was only a matter of these few hours between the official hotel opening and the great earthquake the following day, a fact not generally realized, but worth mentioning. The Imperial remained undamaged and completely in function.

Mr. Wright often referred to the structure as a social clearing house. During those years he explained a new hotel became necessary because no foreigner, no matter how cultivated, could live on the floor as the Japanese did with any grace or comfort. It was also necessary for another reason: Japanese gentlemen do not entertain strangers, no matter how gentle, within their family circle. So the building would be more a place for entertainment, with private supper rooms, banquet hall, theatre and cabaret, than a hotel.

Wright explained while making this building 'modern' in the best sense, he meant to leave it a sympathetic consort to Japanese buildings. He believed he could show the Japanese how to build an earthquake proof masonry building, and desired to help Japan make the transition from wood to masonry, and from her knees to her feet. Of his design conditions and eventual solution to this most difficult problem, Wright explained the 300 foot by 500 foot plot of ground was composed of sixty feet of liquid mud overlaid by eight feet of filled soil of about the consistency of hard cheese. The perpetual water level stood within fifteen inches of the level of the ground. The site was a filled in arm of the bay when Tokyo became capital of the Empire.

Wright reasoned the mud beneath the filling would be a good cushion to relieve earthquake shocks. A building might float upon the mud like a battleship. He designed the hotel flexible and interlocking, yielding to movement yet resilient to return to position when force exerted upon its members and membranes ceased. He thus outwitted the quake. That was how the nature of the site, the ground, entered into the conception of the building.

The exterior of the Imperial in its existing condition appears old and sad and uncared for against the backdrop of newer, brighter and taller Tokyo neighbor buildings. One must exert special observation to see through the beautifully carved crumbling lava trim, once warm white, but now dingy, discolored and nearly black. Likewise, the once warm brown brickwork, so beautifully executed, is smoky and dull. The exquisitely designed roof shelter eaves of carved lava stone capped with copper of turquoise patina and pierced to let filtered daylight into the upper level rooms are crumbling and sprawling causing leaks and general disintegration at this critical structural area. The turquoise tile and copper roof areas have held up well and generally look fine by comparison.

Over many outside walls of the upper levels exposed electric conduit has been installed at random to service the various electrical equipment gradually added to the building. Window type unit air conditioners puncture the attractive exterior window areas.

A few random repairs have been made which do not conform to the original design. New crude elevated covered passages have been constructed at the east second floor level connecting the original structure to the new multi-story Imperial annex, completely destroying the entire eastern facade.

Special attention should be made of the fact that some of Mr. Wright's carpets, woven in China from his brilliant designs are still in use laid directly over the unlevel square tile floors in the main lobbies. I noted other original rugs rolled up and stored at an upper lobby area. All the rugs needed cleaning, but looked in quite good condition considering their forty-four years of service with little or no attention.

Most of the original light fixtures are still in use and in the three story lobby, vertical colorful Japanese lanterns have been added to give additional illumination.

Because this manuscript was requested by the A.L.A. Journal, the fine organ of the American Institute of Architects serving its large membership, a rather ironic situation results from publication of this article. In 1922 when the Imperial Hotel was nearly finished, a large delegation from the American Institute of Architects passing through Tokyo took notice of the new building and published articles in Tokyo newspapers declaring the work an insult to American architecture, notifying Wright's clients, and the world in general, that the whole thing would be down in the first quake with horrible loss of life, and that the American architect, Wright, was mad.

Also, the western society of American engineers gratuitously warned Wright that his 'scheme for foundations was unsound'.

How well the Imperial stood the great 1923 quake and how universally the brilliant architectural design has been acclaimed is a matter of record. The irony of the 1922 incidents was all the more gratifying to Frank Lloyd Wright when in 1949, in Houston, he was awarded the institute's highest honor, the A.I.A. Gold Medal.

Currently several of Wright's original Japanese apprentices in Tokyo who aided in the eight years of research and preparation of the Imperial's plans and construction are banding together in an attempt to plan some memorable 'funeral' for the famous building. At last report, they had not yet devised the solution, but feel there must be some special way to mark the end of the great structure.

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Editor's Note:

Karl Kamrath was an outstanding tennis player while in college. In 1933 he was ranked third in the U.S. intercollegiate singles, and second in the doubles. He also won many tournaments and trophies. This was in addition to being an honor student.
1967 - News

During the Spring break between quarters, six brothers in the Third year went on the School's architecture inspection trip to Boston, Cambridge, and Salem, Mass. Visited were MIT, Harvard, Brandeis, and Boston Universities, the offices of TAC and Sasaki, and the city of Boston in a tour sponsored by the Regional Planning Commission which climaxed with the Government Center and the new Boston City Hall still under construction. Following the resumption of classes in April, Brothers Nickel and Tschabold presented a slide lecture to the rest of the chapter on the trip.

Spring quarter, membership rose to 17 actives and 6 pledges with the initiation of Brother Hughes in April. Demetrios celebrated Founders Day April 15 with Alumni, wives, and guests at the Kings Inn. However, at the banquet, it was decided to make next year's celebration a stag affair.

Throughout the quarter, Demetrios had several house parties and open houses as well as the annual Spring picnic at Hoover Dam (Columbus). The big event, however, was the annual White Rose Formal held in May. Thirty couples attended the dinner at the Coventry Inn and danced to the music of a versatile combo til midnight. The highlights of the evening was the crowning of Miss Fran Witty as the White Rose Queen.

The Chapter Awards Banquet, also in May, was for alumni, actives and pledges only. This was held to present the first annual Dwight Palmer “Pop” Ely Memorial award initiated by Brother Rhodes. The award is in honor of the 50 years of unselfish devotion and service the late Brother Dwight Ely gave to Alpha Rho Chi and the Demetrios chapter and is to be presented annually to a member of the Fraternity who through service emulates Brother Ely's dedication. The initial recipients of the award were Brother Marion Carter a Demetrios Founder, Brother Richard E. Murray a Demetrios alumnus and member of the Grand Council, and Brother Stephen T. Sharr, a “seventh” year active and recipient of the Alpha Rho Chi Medal in 1966.

1968 Comments

you say you're the smallest chapter of a national fraternity and have only 13 actives and 4 pledges and the old chapter house hasn't been fully occupied in three years? and there are so many jobs and committees that everyone gets the opportunity to lay down on 2 or 3 jobs instead of just one? and when the going gets rough . . . you just stop going? is that what has your bedsheet in a knot? well don't just lie there in your black crepe coffin waiting for the sky to fall - get up and run around the block, take a cold shower, see the world . . . and if that doesn't work, unwind your gripes in a little group therapy. remember . . . talk is cheap!

you say that in the midst of trying to make ends meet, the roof fell in and you had to borrow a thousand dollars from an anonymous fiscal foundation to replace the carpet and a few worn-out lounge chairs. you say that each member gave up $50 worth of chocolate eclairs for a year and the loan was repaid but now you need new stacking chairs and for some reason the alumni seem reluctant to come near the house, and that that still wouldn't be so bad except that since only a smaller handful of alums try to do their part each year, no one remembers who the rest are. is that what puts a crimp in your style, bunky? don't cry, matilda. forget those old clichés about the alumni. remember, we don't need them to get involved . . . just their money.

son, did you shed a tear when you thought about that nice vacation in Australia your parents gave up to send you to college, and when you got to college, you realized that it wasn't so bad after all, only the courses you took. so, you joined an architecture fraternity and paid your dues and came to the meetings and still nothing's happened? is that what depresses you in these troubled times, winston? well, don't pull out until you hear these facts . . . there's a baby born every thirty seconds in India, if a cow had wings, she wouldn't, 2 + 2 isn't always 5. remember . . . if lately you seem too busy, maybe you're in the wrong profession.

more seriously, if we sound caustic, forgive us our droll humor and try to read between the printed lines. we realize the value of positive action as well as an occasional clearing of the air. that's why we couldn't close this article without a plug for the national convention this december 28-29-30. arrangements are nearly complete for what we hope will be the most productive convention ever. proposals - we'll have a few: a national design competition, an alumni service award, perhaps a new colony. atmosphere - we hope to provide a pleasant and stimulating environment for work, a passable opportunity for frolic, as well as some unscheduled time for delegates to do their thing. which brings up a timely closing thought for alpha rho chi; what is OUR THING?

P.S. (by Ed.) Come to Columbus and find out.
ANTHEMIOS

Anthemios Chapter began its spring semester on February 1 with the initiation of eleven men. This has been the largest pledge class recorded to date at Illinois. The brothers found initiation a challenge with almost half as many initiates as there were actives. Due to excellent participation by the brothers, initiation was completed in almost record time.

February 28, 1967 marked the beginning of the one-hundredth birthday of the University of Illinois. Throughout the upcoming year many speakers will be invited to the university as guest lecturers and for many panel discussion groups. Among the more familiar speakers to architecture students are: Serge Chermayeff, Harry Weese, R. Buckminster Fuller, and Walter Gropius. The next year will be a year of opportunity for Alpha Rho Chi to meet many of the outstanding men in their future profession.

In the spring of 1967 flooding caused Italy and the world the misfortune of losing many of the historical monuments associated with Florence and the Renaissance. Faculty members of the university formed the "Committee for the Restoration of Italian Art"—C.R.I.A. With the influence of Professor Alan K. Laing, an honorary member of Anthemios and a professor of architectural history at Illinois, Alpha Rho Chi was honored to play a part in raising funds for this worthy cause. The chapter participated by sponsoring a dance at Huff Gym on April 22 featuring the Buckinghams of Chicago and the Regiment, a local band.

The dance commonly called the C.R.I.A. dance involved four sororities and four fraternities and was directed by Alpha Rho Chi. Many fantastic advertising techniques were used including an original "Beef-eaters" costume representative of Buckingham Palace. As the night of the dance came closer we realized the complexities of sponsoring an activity on such a large scale. Competition was also rendered to us by the Interfraternity Council who were sponsoring a "Beach Boys" concert on the same weekend to launch Greek Week at Illinois.

Greek Week at Illinois encompasses many activities including the world's largest chapter meeting and the world's largest exchange. On Saturday April 29 Illioympies were held. All fifty-seven fraternities put on their Greek clothes and dug their chariots out of the back of the storage rooms. This year Anthemios was awarded third place in the chariot design competition and second runner-up in the Grecian Goddess costume competition.

Anthemios chapter has long been known as a professional house but with the coming of spring the brothers' thoughts, like all other young men's thoughts, turn to coeds. In order that we might boost our moral and social status on campus we began to investigate the possibility of a little sisters organization. A new house office was established to head the committee of investigation with the title of Little Sisters Chairman. Elected for the chairmanship was one of our more social actives Dan Schulz, a sophomore in engineering. To help Dan a steering committee of five girls was selected to set up a program. On April 30 a tea and open house was held in order to select ten more girls. The girls, like the members of the house, must be in the College of Fine and Applied Arts.

During the past summer several get-togethers were held in southern Wisconsin which were well attended by members of the house living in Wisconsin, Chicago, and northern Illinois areas.

A rush party was also held in July on campus for the benefit of summer rush. It was attended by rushes, actives, pledges, and members from other chapters.

With the purchase of the house next door and the hopes of growing in the future, we are looking forward to expansion not only on the professional level but also on the social level.

ANDRONICUS

What did we do? More importantly, was it done well? These, I think, are valid questions to ask when looking back a semester. Spring — 1967. What was it all about.

Four Archi's were elected to office in the student chapter of the AIA, including the presidency and vice-presidency. We maintained our national one ranking in scholarship with the highest grade point average for all fraternities at SC. In conjunction with the Songfest Committee, APX has built sizeable exhibition facilities which are used by the fraternity and various groups within the university. We were honored by the Interfraternity Alumni Association of Southern California by being selected the Fraternity of the Year. These, then, are probably the most noticeable of the fraternity's accomplishments during the semester.

Above all, Alpha Rho Chi has tried to participate in those activities in which the members can excel. An example of this is the annual photographic contest. This year it was held at the Building Center, an exhibition hall used by builders to display their products. Among the jury were John Gilchrest, 2nd yr. design critic; Marshall Lumsden, editor of West Magazine of the L.A. Times; David Travers, editor of Arts and Architecture Magazine; and Anne Baxter, actress and who is, incidentally, Frank Lloyd Wright's grand-daughter.

A trip up north culminated in an exchange with Sigma Kappa Sorority at the University of California at Santa Barbara. A mod party showed APX's party-throwing skill as well as an average of 9 inches of thigh.

These are what we did. Were they well done?

Yeah!
M
d
any activities have concerned both
our individual members and the
chapter as a whole since our report in
the Anthemos Archi and at the Na-
tional Convention in 1966. In an at-
tempt to relate a few of the more
worthwhile and larger based activities
to both brothers and alumni, this arti-
cle will specifically delete current in-
volvements as they will be covered in
our issue of the Archi soon forthcom-
ing.

Only a short period of time follow-
ing the adjournment of the 1966 Na-
tional Convention at Andronicus, we
were given the chance to put into ac-
tion some of those ideas concerning
colonization that were discussed there.
While serving Army Reserve active
duty at Fort Polk, Louisiana, Brother
Fred Williams (Dinocrates 1966) made
preliminary investigations aimed to-
w ard colonization at Louisiana State
University, Baton Rouge, Louisiana.
This contact led to introductory let-
ters to faculty and the Dean of the
School of Architecture. Initial student
contact revealed two students who
were interested and who agreed to
seek out other like interest and sup-
port. Mobilization at the chapter
house centered around establishing a
format for communication with all of
those at L.S.U. who were interested
in the organization. Two alternatives
existed in our opinion. One was to
send a delegation from Dinocrates to
conduct a weekend rush program and
secondly, would it be possible to bring
several of their students to our cam-
pus. The latter being our choice as it
provided a first hand look at our op-
 erations and did not require us to
sell an intangible product to students
already involved in their organizations
and operations.

However, before further arrange-
ments and programs were settled our
L.S.U. correspondents reported a gen-
eral interest, but a passive interest
only, as presently operating organiza-
tions and involvements kept the idea
from gaining any more momentum. At
his suggestion the project was tempo-
rarily abandoned and hopefully will
be further investigated this spring.

Another major activity of that spring
which also has bearing on colonization
activities was an ASC/AIA sponsored
conference, involving a number of pro-
fessional guests and SAIA delegations
from the schools of architecture with-
in the state of Texas. This conference
was entitled "The Student's Concern
With His Architectural Education," and
was staged by brothers in their
capacities as officers and members of
the U.T. Chapter SAIA. Although
Alpha Rho Chi played a highly sub-
ordinate role in the actual conference,
the number of brothers actively in-
volved in the effort was evident to
all. In hosting a reception for both
the student delegations and visiting
professors and professional guests at
the chapter house, we were afforded a
great opportunity to get Alpha Rho
Chi physically present before other
 groups of people. Especially in regard
to the visiting students, we were able
to show our organizations and make
inquiries as to the feasibility of estab-
lishing colonies at their respective
 schools. Again the present student in-
v olvement was one thing working
against us. Other factors were in evi-
dence, but still lacking the decisiveness
of the lack of general identification
and motivation toward working with-
in present involvements. As one photo-
graph shows, several Alpha Rho Chi
alumni were present at this conference
in capacities both as guests and as in-
terested observers. Also included in the
photograph is Dean George Hasslein
of California Polytechnic who was
guest speaker at the conference, and
spoke on the tremendous student in-
volvement at that school.

In addition to these projects just de-
scribed, our brothers were involved in
many more projects concerned both
with organizations and activities at
school (i.e. Student Council, Student
Assembly, Sphinx Honorary, Student
AIA), and extra curricular activities
more related to the chapter. Some of
these included weekly speakers after
dinner, socials, beer parties, a semi-
 formal, intramural sports, and work
 on house projects including a new
patio and shell structure.

Hopefully this article has brought to
awareness the need for regular sched-
uling and publication of the Archi in
order that similar outdated articles be-
come not needed. Maybe with this is-
 sue and our forthcoming issue all
activities can be brought up to date
and we can get on to more important
and relevant matters. These matters
we are concerned with should have al-
ready reached you via our new mon-
thly newsletter, and we would encourage
response either pro or con.

As a closing statement, any brothers
or alumni who should find themselves
journeying down to San Antonio for
Hemisfair '68 are cordially invited to
Dinocrates for a visit. Our address is
still the same and we are only 90
miles from San Antonio.
During the summer months, most of the members leave Ann Arbor for home and a summer job. Usually these are either construction or architect's office jobs, but some are quite different in character, such as buying panty hose for models. The house is usually closed during this period, but last summer it was rented to a group of hippies. Their treatment of the house and its property left much to be desired and they were evicted in July.

Eleven new members were initiated during the 66-67 school term; six in the fall and five in the winter term. There were also six pledges for the winter term. Only a few members graduated during that year, two of them are now serving in the Peace Corps in Africa and South America.

Iktinos's social program was limited to two T.G.'s, three parties, and the pledge formal a semester. But because of member disinterest, it was voted that there should be only two parties and the pledge formal the following semester.

Though the social program has been curtailed, our professional program, which has been non-existent for a couple years, has been re instituted and it has more and varied activities. Many professors, including some outside of architecture school have come to the house to discuss architecture, the related arts, and other interesting fields. Many more events are being planned for the future and the actives are very enthusiastic about the new program.

Although Iktinos have had many new initiates, the active membership is still small. This makes it difficult to operate successfully financially or as an efficient and effective chapter. These problems will increase as the new architecture curriculum is instituted by the University, making it difficult to identify prospective members. However, alumni, particularly Building Association President Richard Cain, professors, and the actives are working on ways to solve these problems and make Iktinos a stronger and more active chapter of APX.

The fraternity and its image crave a revitalization on campuses today. Most houses are experiencing an extensive self-analysis of their functions and programs upon question compound in a never ending drive for the justification of their existence. Vitruvius, in this, our picture of you, continues the quest for any of the milestones to our growth and progress. Do we fulfill our function—if a growth pattern exists—what is the basic impetus—why and how do we grow?

At least superficially, Vitruvius makes some advancements. If we claim to be a group of professionals working and thriving for the betterment of our environment and ourselves through the arts, few could deny our outward accomplishments. As students of architecture and the related arts, we've climbed scholastically above 53 other fraternities to position number three. Our envolvement reaches far beyond the activities and interests of the house. Our members actively support and run such student organizations as the A.I.A., A.S.L.A., Arts and Architecture Student Council, Scarab, Spring Arts Committee and a wealth of university sponsored name affairs. We use our physical facilities to host student faculty mixers — we proudly send a group of our men to study each spring in Europe. We open parties to our friends, show them our slides. We rush and pledge—dinner at the house, conversation, films, theater, architectural systems, Playboy and P.A. photography (a great course), Walter's sketches of Europe, ceramics, summer jobs, our new dean, crits, sorority mixers, oil-painting. Our photo lab, new TV room, a planned spiral staircase, new prints in the living room, and no social fee—with all the benefits, a handshake—a blackball. What of us is real? What do we have to offer? What makes us different? Growth of the individual, the importance of the individual, the importance of the individual to the Brotherhood—has inherently been part of Alpha Rho Chi conditioning. Yet its a growth much more difficult to evaluate, to record in pictures, to verbalize, or even to understand. The tangible, perceptible, concrete and physical growths (throwing 50 pots) so concern us that we rarely even consider that these "as in the arch each stone—useless apart" exterior material or "façade" growing pains can provide only a basis on which to come to grips with meaning of Brotherhood. Brotherhood is more than admiring a new drawing on planning a staircase—it's a growth in body (the physical plant) and the mind. To fight over pledge policy—to question the relationship of a pledge with a pledge—a brother with a pledge—a brother with a brother. To ponder the validity of these categories. To know someone's sensitivities—to recognize the qualities that do make us unique—to recognize as well the apathetic and desecrating forces (could it be materialism?) that threatens what we have now labelled growth. How do we hold on to that whisper of hope and love? The mood seems so jeopardized by the right time, the right personalities, a lack of understanding and communication. So much comes to play—that if growth if it extends beyond the manifestation of physical facilities and endeavors ("Alpha Rho Chi has a new photo lab") is much more difficult to sense let alone define.

Personalities then seem, admittedly are, quite cyclic. In such an environment of confusion and bewilderment—questioning one's progress would seem only natural. To work and to play, to succeed and to fail, to feel inward and outward, to receive and not receive. To feel miserable, to rejoice. Into this occasionally creeps the impression that you are indeed close to the hearts of those who too sincerely want to be close. To understand the paradox of "treeing" your brother out of love. This somehow registers as growth. Vitruvius lives and grows.
The Alpha Rho Chi Medal was established by the Fraternity in 1931 to “encourage professional leadership by rewarding student accomplishment; promote the ideals of professional service by acknowledging distinctive individual contributions to school life; stimulate professional merit by commending qualities in the student not necessarily pertaining to scholarship.” The medal is cast in bronze from an original design by Merrell Gage, sculptor, and is offered to each accredited school for award to a graduating senior. Recipients are named by the architecture faculty at each school.

**ALPHA RHO CHI MEDALS FOR 1967**

<table>
<thead>
<tr>
<th>Name of School</th>
<th>Recipiecnt</th>
<th>University</th>
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<tbody>
<tr>
<td>Arizona State University</td>
<td>David Lekov Foote</td>
<td>Montana State University</td>
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<td>Arizona, University of</td>
<td>Frank H. Dobson</td>
<td>Nebraska, University of</td>
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<td>Arkansas, University of</td>
<td>Eric S. Thompson</td>
<td>North Carolina State Uni.</td>
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<td>Auburn University</td>
<td>Richard M. Dean</td>
<td>Notre Dame, University of</td>
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<td>British Columbia, Univ. of</td>
<td>David N. Spearing</td>
<td>Ohio State University</td>
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<td>California, University of</td>
<td>Jon Eric Dieges</td>
<td>Ohio University</td>
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<td>Carnegie Inst. of Tech.</td>
<td>Richard E. Jaynes</td>
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<td>Eugene K. Skoropowski</td>
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<td>Cincinnati, University of</td>
<td>Edmund L. Hafer, Jr.</td>
<td>Pennsylvania State University</td>
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<td>Clemson University</td>
<td>Wm. H. Parsons</td>
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<td>Walter Jos. Sawicki III</td>
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<td>Sidney K. Robinson</td>
<td>Princeton University</td>
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<td>Vincent T. Lyons</td>
<td>Rhode Island School of Design</td>
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<td>Richard Stipe</td>
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<td>William D. Kendall</td>
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<td>Illinois Inst. of Tech.</td>
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<td>Michael J. Pflautz</td>
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<td>Samuel L. Love</td>
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<td>Massachusetts Inst. of Tech.</td>
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<td>Benjamin Bax</td>
<td>Yale University</td>
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<td>Minnesota, University of</td>
<td>Ronald M. Margolis</td>
<td>Kentucky, University</td>
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*July 10, 1967*
Mr Richard Nixon's Views on National Arts Policy

Statement given to editors of Cultural Affairs Magazine,
Published by Associated Councils of the Arts

IN AMERICA the arts and the pursuit of culture has been primarily an individual matter fostered by organized effort in our local communities and by our private foundations. In this way we have developed symphony orchestras, theater and opera groups, many of them of the highest professional standards, in all areas of our country. We have created a great system of museums and libraries and a stream of books and records flows into our smallest communities.

But all of us would like to see greater support and thrust in developing, refining and spreading our national arts and culture. The Federal Government can and should contribute to this in many ways. Its building program should preserve our architectural heritage and seek out the best ideas and talent in design.

IN OUR SUPPORT of education we should seek to encourage innovations in art education and artistic development as well as to deepen art curricula and bring art instruction to additional communities.

In our exchange programs, we should seek to cross fertilize our artistic and cultural development with the best that other countries have to offer.

Through the National Endowments for the Arts and Humanities we should seek to encourage and develop individual artistic talent and new concepts in art, just as we do in science and technology. I will support that institution as the instrumentality of the Federal Government to nourish individual talent and contribute to the support of our museums, of the performing arts and of the flourishing of all the arts. But we will focus heavily on fostering the participation of our schools, our community organizations, our foundations, our local governments and individual artists and patrons to achieve a true national renaissance of the arts. We don't want a state directed culture. We must be very careful to maintain a vigorous climate of cultural endeavor not dependent on Federal largesse. We must not risk drying up wells of private support by creating the impression they are no longer needed. But our government does have an interest in a national culture to which all our people and institutions contribute. It should, within prudent limits, foster artistic and cultural expression which stands close to the center of the American effort to nourish freedom in the world.

ART IS THE MOST profound and ultimately the most sacred form of freedom of expression that we have. Within its depths and its mysteries is the source of new ways of looking at the world and at ourselves. Nothing we do to foster artistic creativity should tend to directly or indirectly influence artistic content; everything we do to aid the artist and his art should be done to enlarge, not restrict, the area of freedom which is the essence of the artistic experience.
ALPHA RHO CHI FRATERNITY

The Grand Council
M. Robert Des Marais, W.G.A., 618 West Foster Avenue, State College, Pennsylvania
Richard E. Murray, Jr., W.G.E., 3400 Lynnwood Ct., Arlington, Texas 76010
John B. Filip, W.G.S., 108 Walnut Street, Plymouth, Pennsylvania

Master Architect
Ludwig Mies Van der Rohe
Chicago, Illinois

National Appointments
Thomas K. Fitz Patrick, G.L., The University of Virginia, Fayerweather Hall, Charlottesville, Va.
George A. Whitten, G.A., 1619 Walnut Ave., Wilmette, Ill.
Winthrop M. Wadsworth, N.I., 2525 Dupont Ave. S., Minneapolis, Minn.

Active Chapters
ANDRONICUS — University of Southern California, 710 W. 28th St., Los Angeles 7, Calif.
ANTHEMIOS — University of Illinois, 1108 South First St., Champaign, Ill.
DEMETRIOS — Ohio State University, 220 East 17th Ave., Columbus, Ohio 43201
DINOCRATES — University of Texas, 2407 Leon St., Austin, Texas.
KALLIKRATES — University of Virginia, APX Box, Fayerweather Hall, Charlottesville, Va.
MNESICLES — University of Minnesota, 605 Ontario St., S.E., Minneapolis, Minn.
SATYROS — Arizona State University, 231 East 13th St., Tempe, Arizona.
VITRUVIUS — Pennsylvania State University, 246 232 East Nittany Ave., State College, Pa. 16801

Inactive Chapters
PAEONIOS — Kansas State University
POLYKLITOS — Carnegie Institute of Technology
THERON — Oklahoma State University

Alumni Organizations
ANDRONICUS Alumni Association. President: Jim S. Burns, 3242 Alameda St., Pasadena, Calif.
DEMETRIOS Alumni Association. President: John Hagely, 9271 Woodbridge, Columbus, Ohio 43221
MNESICLES Alumni Association. President: Kenneth Walljarvi, 5905 Lee Valley Rd., Minneapolis, Minn.
VITRUVIUS Alumni Association. President: Russell I. Snyder, Jr., 539 Spruce St., Lansdale, Pa.
ARIZONA Alumni Chapter. Henry G. Metzger Jr., 221 E. Indianola, Suite 202, Phoenix, Arizona
TEXAS Alumni Chapter. Karl Kamrath, A.A., 2713 Ferndale Pl., Houston 6, Texas
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ALPHA RHO CHI

A NATIONAL PROFESSIONAL COLLEGE FRATERNITY
LIMITING ITS MEMBERSHIP TO STUDENTS OF
ARCHITECTURE AND THE ALLIED PROFESSIONS